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## THE DECORATOR AND FURNISHER.

### ORIENTAL DRAPERIES.

PEOPLE of wealth and taste who desire fabrics possessing the double merit of exotic and artistic beauty, can be amply satisfied by paying a visit to any of the New York bazaars dealing in oriental goods. The warehouse of A. A. Vantine & Co., on Broadway, which is at all times replete with a large and varied assortment of Eastern fabrics, can supply the most luxurious demand for the rarest of textile housings. The wealth of goods displayed by such a firm rivals the splendor of the Caliph El-Muktedir, who, if history is to be believed, possessed in his palace in Bagdad 38,000 pieces of tapestry of gold embroidered silk brocade, and 22,000 magnificent carpets. Certainly the variety of Eastern woven and embroidered stuffs within reach of the decorator or householder is of surpassing magnificence, many of the stuffs being specialties made exclusively for this firm. There are rare old embroidered fabrics for decorative purposes, elegant satin portières, Bagdad, Kis Kelim, Algerian and Phoolcarrie portieres, silk embroidered table covers, cushion covers, silk and muslin embroidered with silk and gold, silk and gold embroidered curtains and bed-spreads, silk embroidered muslin curtains from Damascus and Aleppo, hand-painted Indian curtains, embroidered and hand-painted crepes in every possible shade of color. All these goods are distinctive Oriental in design and treatment, and are very effective for room and furniture decorations. Silver and gold hand-woven brocades are among the finest productions of the East, and are most desirable for decorative upholstery purposes, where peculiarly rich effects are sought after. Some of the designs have a striking and odd effect, combined with dull silks and wools. In a hand-embroidered table cover the centre is a circle of scarlet silk, the outlying field of the fabric being of old gold satin, the four corners pale blue, and the border of scarlet silk, embroidered with panels, each containing texts from the Koran. Another table cover is heavily embroidered in gold and silk in various colors. The design consists of a fine floral border, running around the edges, and the inner field is spotted with a golden date symbol. Another cover is embroidered with red, blue, yellow and white silk flowers, having green silk leaves and dull yellow stems, on a field of plum colored satin. Still another cover is made of yellow satin, heavily embroidered with gold thread, and pink, brown, yellow, red, slate, white and Indian red silk embroidery. Many of the designs of these sumptuous table covers are modern embroideries, designed after the style of Anatolian prayer rugs. The ornament, however, is entirely floral. In one of these designs the central five sided panel has a large floral design, and in the upper corners of the field there are small floral embroideries. The border consists of three different borders, the middle one being much the widest of the three. One of the finest covers ever made is a terra cotta silk velvet, embroidered with a free border of gold thread flowers, the centre being starred with a golden date symbol. There are also silk hand-embroidered lambrequins for mantels. One of these consists of tobacco brown silk, having a border a foot in depth, of gold, green, pink, olive and blue silk embroidery.

One of the new leading silks is the Japanese Moncha, a brocaded gauze-like material, with figures woven in the texture of the same shade. It is thin and light as a grenadine, and unusually dainty and effective for window draperies. The same material comes embroidered in gold and silver thread, in artistic designs, in lengths for curtains, and for household decorations in the way of soft draperies. The Shikii silks, woven of rough and irregular threads, which give the surface an uneven appearance that is quite rich and artistic in effect, are well adapted for the purposes of art embroidery and draperies of all kinds. The prevailing colors are old blue gold, sage, olive and shrimp, and the embroidery is usually in gold and silver thread, and floss silk. They come in different widths, by the yard or piece, in full length curtains, and scarfs for pianos or mantels. One of the greatest novelties is a curtain made of Madagascar grass, woven in horizontal bands of color, the grass having been dyed before the weaving. Another novelty is an interesting piece of Chinese silk tapestry, over three hundred years old, obtained, it is said, from the temple of Confucius. The colors are dull, the embroidery consists of Chinese figures in an old gold, on a red clay silk. The general appearance denotes extreme age, as no modern dyer could imitate the indescribable air of antiquity possessed by this curious and costly fabric. When a Chinese Emperor dies, the various temples in China are hung with silk embroidered tapestries, in which pictorial scenes, representing biographical episodes in the life of the defunct royalty, are pictured with consummate skill. Messrs. Vantine & Co. possess examples of these curious tapestries which are shown to any visitor who desires to see them.

Peshawur portières are hand-painted cotton goods. The cotton is usually dull yellow, or maroon red, painted with an all-over diaper, and heavy zigzag border, in pale mica, with yellow and red details. Some of the portières contain a series of perpendicular floral bands outlined in cream mica, each flower having a red centre.

There is an increasing demand for Eastern embroidered goods, whether for decorative, or upholstery purposes, both in Europe and America, and this modern appreciation of these rare and beautiful stuffs has put new life and energy into their manufacture, and at the present time the Orientals are producing, not only the fine fabrics of the past, but new materials that are



unrivalled for beauty of texture, design and coloring. This is due principally to their being woven by hand, by workmen who have inherited the occupation through the same families for generations. The want of progressiveness, or limited fields of labor, among the Oriental people, results, at least, in perfection in their peculiar productions.

### "THE POMPEIA" AT SARATOGA.

BY W. R. BRADSHAW.



TWO thousand years, when measured against the life of a man, is an enormous space of time. There is time sufficient for mighty empires to be founded, to rise to the full height of their power and splendor, and to finally decay, leaving only heaps of ruins to mark their existence. If, at the present time, Newport, for example, were overwhelmed by some convulsion of nature, and buried from the public gaze for two thousand years, during which time the present United States republic would utterly decay and be succeeded on the same soil by a totally different people having a different language, different methods of building, and different in ideas, dress, laws and nationality, what a wonderful surprise it would be to the then existing people to discover the long buried and completely forgotten Newport, with its vivid revelation of the manners and customs of the people who inhabited the North American Continent in the year A. D. 1890. How the

people of A. D. 3890 would rush into the excavated buildings and examine with the greatest curiosity the construction of the walls and their decorations, how they would handle the curiously shaped furniture, and examine the old-time methods of interior decoration, and how houses were supplied with gas, water, electric light and heat. Doubtless should such a convulsion overwhelm the Isle of Peace, thousands of the inhabitants, composing the élite of American society, would be buried in their homes, and their fate, known to history, would awaken the keenest interest throughout the world.

This is precisely what occurred to Pompeii in the year A. D.